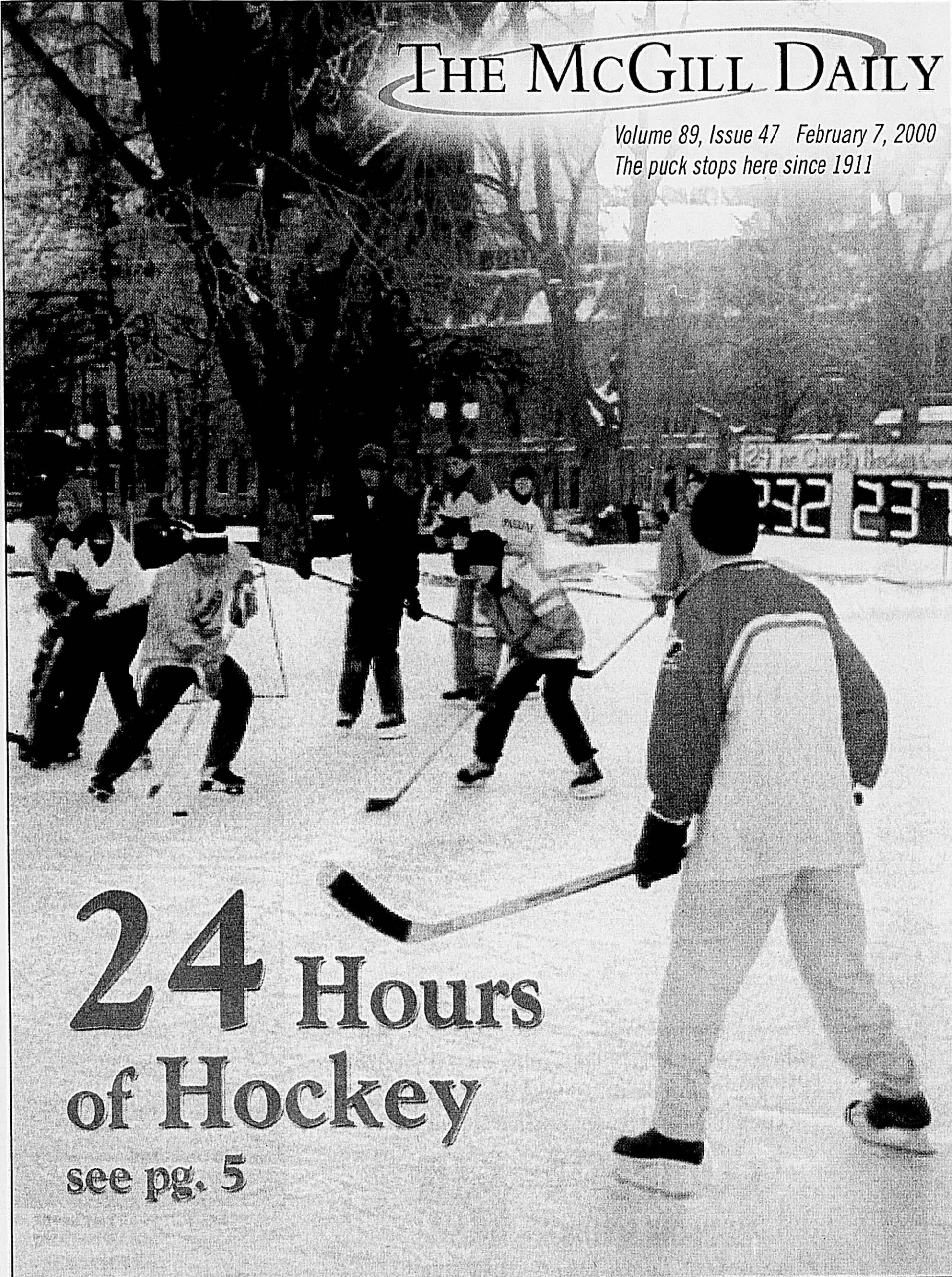




THE MCGILL DAILY

Volume 89, Issue 47 February 7, 2000

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see pg. 5

NEWS –

CBA debates rage on –
see pgs. 4 and 6

CULTURE –

Web Art festival hits Montreal –
see pg. 10

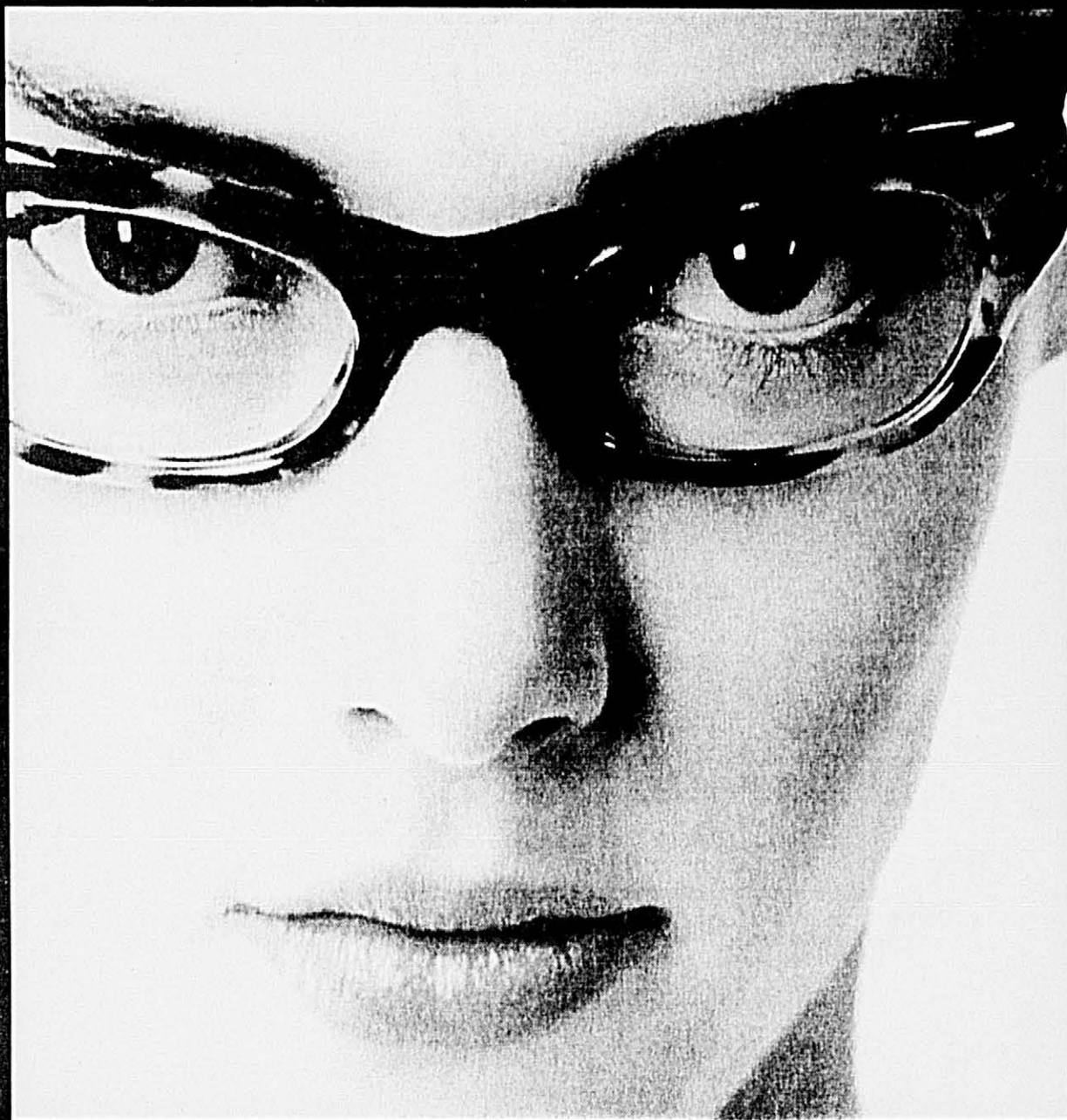
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A Clarity Bill 233 Years in the Making

Bob Rae says federalism's here to stay

BY JON BRICKER

Bob Rae has the unique air of a federalist who can sing the virtues of Canadian unity without the staunchly antagonistic and paternalistic tone of too many of our national leaders.

And the credibility that comes with no longer being a politician no doubt gave heed to his message Wednesday, as the former Ontario premier and longtime constitutional lawyer spoke to seventy-five students and faculty in Old Chancellor Day Hall. Rae made a strong case for an evolution of Quebec's role in Canada where less has changed than stayed the same.

The session, entitled "A Tale of Two Bills - Comparing Canada's and Quebec's Approach to Secession," focused on Ottawa's recent Clarity Bill and its place in the evolving federal dynamic.

"In the aftermath of the 1995 referendum, it appeared that we were on the brink of some kind of total disaster," Rae said. "But the reality is that we, as Canadians, have always struggled with these questions."

He spoke of Lord Durham's scathing review of a two-nations approach to Canada in 1839, about confederation in 1867, and the conscription crisis early in the twentieth century, as manifestations of the same cleavages that hold today continue to spark nationalist ire in Quebec.

"There are those who would say that this is an unprecedented crisis, that the country is embroiled in a series of insoluble debates, and I would suggest that it's quite the contrary," said Rae. "Nothing has changed, nothing is new here."

The modern Quebec nationalist movement, Rae said, is flawed because of its quickness to fall back on an often misguided sense of history. He criticized the movement's tendency to hold on to legacies of bitterness, such as Lord Durham's report and the Night of the Long Knives - the night in 1982 when then-Prime Minister Trudeau and nine provincial premiers failed to invite Quebec premier René Lévesque to a closed session in which they reached consensus on the new constitutional package which featured the Charter of Rights and Freedoms. To this day, the latter remain a stumbling block

to Quebec governments' efforts to uphold Bill 101 language laws, said Rae.

"History is enormously important for the secessionist movement in Quebec," Rae said, giving examples like Quebec license plates that read "Je me souviens." "And part of the problem with Quebec nationalism is that it becomes increasingly anachronistic."

"There is something problematic when these symbols are used to impassion and arouse people in a way that is truly destructive," Rae added. "I don't think you can build a modern state based on one ethnic group's account of history."

And the approach taken by Quebec nationalists in the last twenty years, Rae said, has been to misnomer sovereignty.

"In the language of federalism, sovereignty is not an absolute," he said. Rae called Canada's brand of federalism one in which provinces are sovereign but within the context of a broader federal sovereignty. The nationalist tendency to confuse independence with sovereignty, Rae continued, undermined support for the 1980 and 1995 referenda.

"The question of independence has never been put to the people of Quebec," Rae explained. "In each case the emphasis was on the word sovereignty which is a federalist word."

But in describing federalism as "very much an idea of the 21st century," Rae

tried to plot a better course for Quebec's future in federalism.

He points to factors such as globalization and the growing need to bridge social gaps between cultures as driving forces behind growing federalist sentiments not just in Canada, but around the world.



Former Ontario Premier Bob Rae

And with that view in mind, Rae has rallied behind the federal government's most recent shot at unity: the highly-touted Clarity Bill that has outraged many nationalists and federalists alike.

"My first reaction was, do we really want to do this?" Rae admitted. "But when I actually looked at the legislation, I came out feeling very strongly that this is what must be done."

Ottawa was forced to act, Rae said, because of the surprising success of the 'yes' side in 1995, revelations in Jacques Parizeau's memoirs as to what plans the secessionists had in store had they won, and Lucien Bouchard's efforts to sabotage a recent international federalism summit in Mont Tremblant by criticizing federal unity efforts.

True to his role as a key author of the Charlottetown Accord, Rae is a perpetual advocate of making constitutional room for Quebec in Canada. That's why he said the results of the recent secession reference to the Supreme Court only add constitutional legitimacy to the Clarity Bill. The ruling, which set out principles for a province's secession is being called the framework for the act.

The federal bill sets out standards for Ottawa to consider negotiating secession in the event of a yes vote. Namely that the referendum present a clear mandate for independence and produces a clear majority, though nothing has been said of how great a majority that might be.

In explaining the need for a majority that would likely be more than fifty per cent, Rae spoke about his own extensive experience with the labour movement

"I don't remember very many union contracts that allow union locals to go on strike if they only had a 50 per cent vote... As union organizers would say, if we only have 50 per cent, we're never going to win the strike."

While he admitted that the Clarity Bill marked a hardline approach on Ottawa's part, he also said that it marked a first step, on the federal government's part, to even considering a secession mandate.

"What the Canadian government is saying is not that Quebec cannot have a referendum. It's not saying that the National Assembly can't decide what the question will be. It's not saying that we will not recognize the results of a 'yes' vote," Rae said. "Finally the government of Canada has recognized that it is possible to secede. That point has never before even been conceded."

But according to Rae, if the federalist camp has tried to extend an olive branch, then the response of Quebec's National Assembly in drafting its own bill setting standards for the province's secession has been anything but a step in the right direction.

He criticized the provincial bill's failure to even acknowledge the Supreme Court's decision. What's more, Rae says, the bill makes no mention of Canada or its constitution.

"I don't think it's constitutional," he suggested. "At best, it plays an elaborate game of 'let's pretend.'"



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Clarity Sought in Coke Referendum

Students, SSMU argue over wording of question

BY JAIME KIRZNER-ROBERTS

Students and SSMU councilors have different ideas of fairness.

That became clear last week as a group of students argued with student council executives over the wording of a preamble to a referendum question on the issue of McGill's possible exclusivity agreement with Coca-Cola.

Two weeks ago a group of approximately 50 students put forward a referendum question on the issue, which was accepted by the chief returning officer as valid. The question asked students to reject the idea that the student's council could sign exclusivity deals with corporations

such as cold beverage companies.

Last Thursday, members of council argued that the nature of the question put forth was convoluted and could possibly confuse students.

"The question was not clear," said SSMU President Andrew Tischler. "The question was a negative question, so if you felt 'yes' you voted 'no,' which is really odd and not in the best interests of the electorate."

Students' Society executives proposed a new question which they felt would improve clarity and give students a better sense of what they were voting for. The referendum question they proposed, however, contained a preamble heavily biased towards the pro-Cold Beverage Agreement perspective. The preamble touted

all the benefits that signing the CBA would bring students, without addressing the drawbacks. This angered the students who initiated the first CBA question, and they refused to withdraw their question unless the preamble to the second question could be amended to more accurately represent the issue.

"We want the question to be fair," said Philippe Gohier, a negotiating member of the group of students who initiated the first CBA question. "We want students to understand the realities of the cold beverage deal. We want to make an agreement so during the campaign we aren't debating the question, we're debating the issue."

Councilors and those involved in initiating the first referendum question spent this

past weekend negotiating a preamble which will be fair to both parties, and both hope that a compromise will be reached before today at 5 o'clock. If a compromise is not reached, the student initiators have made it clear that they will not withdraw their initial question, and it is uncertain whether the two questions could run simultaneously.

"We are hoping to reach a compromise," said Gohier. "We want the campaign to be about the CBA, and not the legitimate nature of one question over another. We're negotiating in good faith."

Tischler, too, says he is negotiating with the clear goal of reaching an agreement with the students.

"I want to make sure that the whole

thing isn't thrown out on a technicality," he said. "Let's do this for real, let's do this properly, let's focus on the Cold Beverage Agreement, not the question or preamble."

If the CBA is approved in referendum, Coke will have a monopoly on cold beverage sales on campus for an 11-year period. In return, Coke will pay McGill an estimated \$10-million, 40 per cent of which would go to student associations.

The negotiations regarding the agreement have been highly controversial; students opposed to the deal say that a corporate presence on campus threatens university autonomy, while those in favour of the agreement emphasize the necessity of the funds to the university.

SUS, PGSS Take Stand on Coke Deal

Awareness campaign and independent faculty referendum planned

BY JON BRICKER

As cold beverage negotiations charge forward, student groups say they want a bigger stake in talks.

The Science Undergraduate and Post-Graduate Student Societies called for a more consultative negotiation process this week. Both associations passed motions to move forward with independent campaigns.

The PGSS resolution outlined a plan for an information campaign aimed at grad students. Although the PGSS has refused to support any cold beverage exclusivity deal from the beginning, many grad students expressed concerns that they would still feel the full impact from any deal to place Coke machines across most of the campus.

The SUS motion meanwhile calls on science students to vote on an independent referendum question during SUS council elections, on March 16 and 17.

According to SUS VP Finance Arif Chowdhury, the recent buzz about the potential for two competing Cold Beverage Agreement referendum questions during SSMU elections in March has SUS councilors worried that already uninformed students will be confused when they should show up to vote.

The SUS referendum question, he says, will try to present a preamble without a decidedly favourable or critical tone.

"If there are two questions, it will confuse students a lot," Chowdhury said. "We'll solicit information from both sides for our question, and then we will take the result as a mandate for our council."

If science students reject the CBA in the SUS referendum, he explained, SUS council would not support a deal.

"Other faculties should follow suit in informing their students," he added.

"I don't think it's in the best interest of anyone to have seventeen different referendum questions," rebutted SSMU President Andrew Tischler, adding that SSMU and anti-CBA forces were working towards a single referendum question, agreeable to both parties.

But the absence of disclosure on negotiations to date, Chowdhury said, makes many students wary too.

"Our student body and the entire McGill student body are entirely uninformed," Chowdhury said.

Aaron Windsor agrees. He chairs the PGSS group that laid plans this week for a

CBA awareness-raising campaign.

"It's absolutely too closed a process," he said. Windsor added that grad students have difficulty with the claims that the deal with Coke will benefit students given the secretive nature that has surrounded negotiations to this point.

"If this agreement is so good for students, why can't students see it?"

But the university's Director of Legal Services, Vilma Dirienzo-Campbell claims that the nature of the deal doesn't allow for disclosure.

"The contract will always have, at Coke's request, a tight confidentiality clause," she said.

But the grad students' concerns don't stop there, Windsor says. He notes that, while Thompson House, the grad stu-

dents' centre, will be kept out of the exclusivity deal, grad students still feel the fallout from the CBA. He also took issue with SSMU's efforts to date in support of the CBA.

"We are not stakeholders in the CBA, but there's a growing concern on council about it being all over campus," Windsor said.

"Grad students are concerned that undergrads aren't using enough foresight."

He pointed to a recent ad taken out in campus papers by the SSMU, which sets out to list and dispel myths and tell the facts about the CBA.

"A fact is only a fact when it's verifiable and when students can't see the contract, there's no way they can verify it."

SSMU Admits to Negligence

But Students' Society president denies any wrongdoing

BY JAIME KIRZNER-ROBERTS

The SSMU has admitted to constitutional negligence in an agreement reached with Chief Returning Officer Paul Flicker last week.

The agreement settled the dispute that has raged between the CRO and the Students' Society since last November when Flicker refused to release the results of a SSMU referendum on the basis that the SSMU Constitution was invalid. The referendum asked students whether they would support giving the First Year Council Committee a vote on SSMU council. Flicker argued that a series of errors and inconsistencies in the Constitution, and the fact that the SSMU had not translated the document into French, meant that the Constitution had not actually come into effect and therefore was impossible to amend.

SSMU President Andrew Tischler

denied all of Flicker's allegations, and vowed to take Flicker to the Judicial Board, a body of upper-level law students, to solicit a ruling from them.

SSMU submitted their petition to the Judicial Board in mid-January, demanding that Flicker release the referendum results. Flicker submitted his counter-petition one week later. But with the compromise now struck between the two sides, the board no longer has to make a ruling on the matter.

The deal includes concessions by both sides. While Flicker admitted that withholding the results of the referendum was outside of his Constitutional capacity, SSMU conceded that its failure to translate the constitution into French was "negligent," and that the CRO's concerns were valid.

"I've been pretty much vindicated," said Flicker. "Both sides admitted to some wrongdoing. I've learnt that I have to

either accept or reject questions outright and SSMU has learned again that they have to draft both their Constitution and bylaws in English and French."

The agreement reached between the two parties will have to be approved by the Judicial Board before it is official. One aspect of the agreement is that the 1999 Constitution will be considered temporarily valid until the end of this semester, while it is being translated. Until the Judicial Board approves the agreement, however, Flicker warns that the SSMU's ability to operate normally is in question.

"They are admitting that they are operating without a valid Constitution," he said. "Until the J-Board grants temporary validity, everything is invalid."

But Student Society President Andrew Tischler insists that although his legal representatives did sign the agreement admitting to negligence on the part of SSMU, he committed no wrongdoing. He says that

despite a Judicial Board ruling from two years ago which obliged SSMU to translate its Constitution into French simultaneously, the former president of the Students' Society did not pass on this information.

"I was unaware that the Judicial Board ruled that the Constitution must be translated simultaneously into English and French. With the information I had at the time, I did everything right," Tischler said. "Everything pointed to the fact that I was correct. I acted in the best interest of my constituents."

Tischler points out that, although Flicker admitted that he was wrong to withhold the results of the referendum, he has still not yet released them. It is widely supposed that the referendum did not attain quorum, and the student council has made a move to hold another referendum on the First Year Council Committee matter in the during the upcoming SSMU elections. But it will be difficult to hold another such referendum until the results

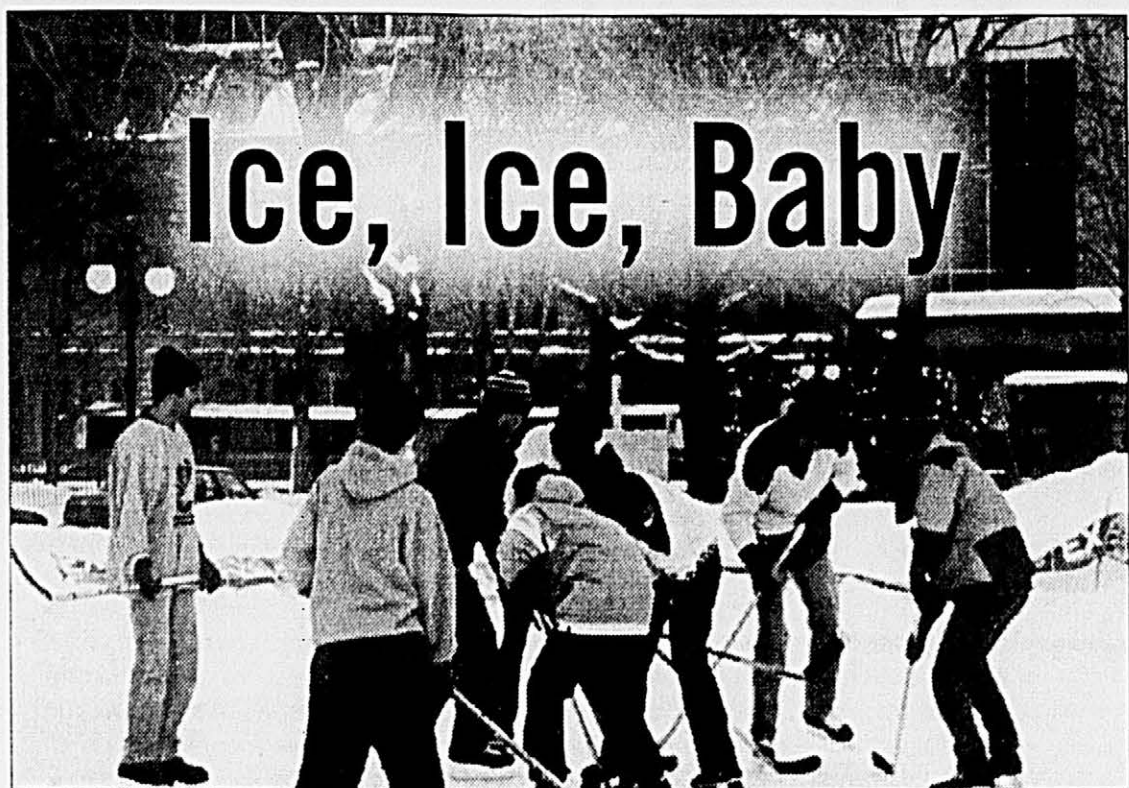
of the last one are definite. Tischler hopes that Flicker will release the results before next Wednesday, the last day to submit requests for a referendum.

"If the results aren't released by Wednesday, he's going to destroy the next referendum," said Tischler. "The people who will suffer will be first year students. But that's in Flicker's hands."

In the meantime, Tischler is pleased that there has been some sort of agreement reached, and that they have avoided a messy Judicial Board debate.

"I am happy that the agreement will allow the SSMU to put its resources back into focusing on the issues that will make for the betterment of student life on campus," he said.

Flicker is similarly pleased that Constitutional infighting seems to be coming to a close. "We (Flicker and Tischler) becoming friends again," he said. "We're trying to move forward and put things in order."



Joanne Brodsky

Ice, Ice, Baby

Eight teams battled it out on the rink on lower field for a marathon 24-hour game. The game was a benefit event raised over \$400 for YMCA Youth Services. The initial face-off was at 5:00 pm Thursday and the game continued on through the night to 5:00 pm Friday. At press time, the score was 277-274. "I think it was a success in the sense that it was McGill students having a good time for a good cause," said Dan Hershfield.

End to Child Poverty Still a Long Way Off

But Free the Children rep says change is possible

BY BEN ERRETT

The amount of money that the United States spends on golf each year would be enough to lift all the children of the world above the poverty line, according to Free The Children's Arnold Engel.

The fact that we have the means at our disposal to remedy this problem was the focus of Engel's speech last Friday to those on hand for Amnesty International McGill's Conference on the Rights of the Child.

As a teenager still attending school in Montreal, Engel has addressed committees of the United Nations and visited developing countries as part of Free The Children's drive to end exploitative child labour.

"Ten years ago, when the Convention on the Rights of the Child was signed, the

Canadian government also signed a pledge to... eliminate child poverty and poverty as a whole by the year 2000," said Engel. "To reaffirm their mandate, they said that 'within this decade, we must ensure that no child and no adult in Canada ever again be held to rely upon food banks and other charities as their continuing sources of survival.' As we all know, this hasn't happened in the past 10 years. Let me tell you that the rate of child poverty has increased by 46 per cent since the government outlined its principles on fighting child poverty."

After the talk, when asked if such overwhelming odds daunted his efforts, Engel noted that the battle will be won one child at a time.

"One healthy, educated child can change the economy for the better," he said. He also pointed out that in India alone, while there are 50 million child

labourers, there are 55 million unemployed adults.

Engel was also asked whether his group's efforts are seen as an intrusion of Western values into other cultures.

"There are certain cultures with certain customs, but we always respect them," he answered. "We always act in the best interests of the child. We try to give the children what they want, not what we want."

Engel joined Free the Children after attending a similar conference three years ago.

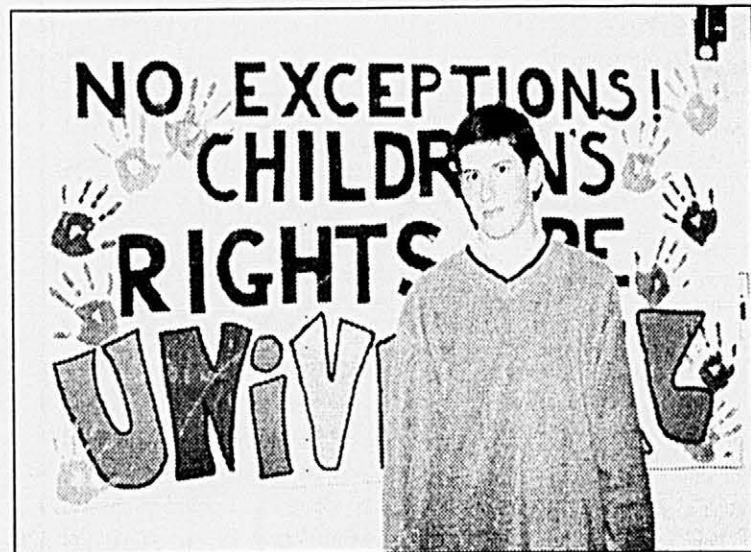
"I heard Craig Kielburger, who is the founder of Free the Children, speak. The stories that he told of other children really inspired me," Engel said.

In an interview with The Daily, Engel said that the efforts to stop multinational corporations like Nike from using child labour must come from all fronts.

"I think that they're trying to change," Engel said. "It's a long process. I think civil society has to help them out, whether it be by campaigning against them or providing solutions for them. I think the latter is really the link."

Engel also commented on the recent settlement of Free the Children founder Craig Kielburger's libel lawsuit with Saturday Night magazine. The magazine had questioned FTC's charitable status in a story on Kielburger in 1996.

"I forgot about it the week after it was published," said Engels. "After meeting the Kielburgers and staying at their house a couple of times, I knew it was absolutely ridiculous. It was good for the organization in one sense, because of the money. No one wants to have stuff like that written about them."



Teen activist Arnold Engel speaks out on child poverty

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Tribune Editors Respond



As the two McGill Tribune editors responsible for the Tribune's Valentine's Day poster that has caused so much furor, we apologize for what was undoubtedly a grave mistake. Had we known or looked up the meaning of "spade" (a derogatory term for a black person), rest assured it would never have been printed.

Some may argue that we, or for that matter the entire Tribune editorial board, were blind to the racial undertones of the cartoon. Certainly, we did fail to associate the comment "easily impressed by spades" with the dark crow that is depicted wooing a group of female animal cartoons while a "white" rabbit and lion and a "semi-white" cat look on jealously. But does this warrant accusing us of being racists? (For

the record, even some members of the executive of the Black Students' Network were uncertain of the exact meaning of the term until they looked it up in a dictionary.) No, we failed to catch the slur because we were far too ignorant of a derogatory term we had never come across in conversation or in print. We were also far too complacent in assuming that "spade" was some 1970s Robert Crumb jargon for "cool," an adjective which would have accurately described the hip-looking crow. In our naivete, we did not see how a darkened crow could ever represent a black man. It is up for debate, however, whether our mistake illustrates the failure of political correctness and multi-cultural policy, or rather their successfulness in eradicating racially charged vocabulary to a point where we are immune to its subtler forms.

What is especially disturbing to us is the way in which this furor has perpetuated additional negative stereotypes. When our editor-in-chief, Paul Conner, addressed the BSN last Thursday to apologize for the appearance of the advertisement, some concerns were directed towards a racially insensitive system which allowed the offen-

sive remark to pass unnoticed. More shocking, however, was to hear that some members of the BSN questioned Paul about the ethnic composition of the Tribune's editorial board. This seemed to suggest that a white person is incapable of sensitivity toward visible minorities. Skin colour, however, does not ensure familiarity with racially charged vocabulary, and to insinuate such is to be guilty of harmful stereotypes similar to the one portrayed in the offending cartoon.

Another disturbing argument suggested by some BSN members is that the Tribune is a racially insensitive newspaper because, according to Akin Alaga, BSN political coordinator, we have "done nothing traditionally to honour Black History Month" ("McGill Tribune Accused of Racism," February 3). In fact, our editorial board did discuss publishing a commemorative Black History Month section a few weeks ago, where there was a consensus that we could not devote an entire issue to Black History Month given that we cannot offer similar coverage to other cultural groups at McGill. Of course, specific articles regarding Black History Month have always been welcome in our February

issues. In our opinion however, to devote a special section to one particular racial group while other racial groups vie for coverage is simply unfair. To assume that this decision is racially motivated is an offensive extrapolation on the part of Alaga.

Finally, Le'Nise Brothers' statement regarding Tribune editors being "afraid to comment" on this unfortunate incident is mystifying. ("Tribune Offensive, Racist, Sexist," letters, February 3). Paul Conner was directly quoted in the aforementioned Daily article, and also apologized in person to the BSN. Furthermore, the posters were removed as soon as we were made aware of the controversy, and an official apology will be printed in tomorrow's issue of The McGill Tribune. It was not our goal to perpetuate a racial stereotype, nor was it our intention to sweep our blunder under the carpet, two claims made by Le'Nise Brothers. We accept our mistake, and we apologize for it once again.

Nilima Gulmujani

National Editor, McGill Tribune

Rebecca Catching

Assistant Editor-in-Chief,

McGill Tribune

letters



McGILL NOT LOWERING STANDARDS

Jesse Rickard of Students for a Better McGill says that McGill is "lowering its admission standards" to attract more Quebec students ("McGill Pushes for More CEGEP and Francophone Students," February 3). Why then did CEGEP applications drop last year? Why are there less Quebec students at McGill?

If the university was lowering its standards to fit a quota, the percentage of CEGEP graduates at McGill would have remained unchanged. You can't have both a quota dictating how many Quebec students there ought to be at McGill and a drop in the percentage of those students at McGill.

If there had been a lowering of standards there would have been no drop!

Yet, there was such a drop. Not because CEGEP students were less qualified, but because McGill was not as popular a choice as it used to be. That's why our administration will run the promotional event called "McGill Open Doors," aimed at informing CEGEP students about McGill.

Let us remember that McGill is a public university that receives 80 per cent of its budget from Quebec's government. So is it not normal that 50 per cent of its student population be from Quebec?

It is easy to understand Mr Rickard's fear that quotas could lower standards for those that they favour. I find it hard, however, to see why Rickard denounces "McGill Open Doors," the purpose of the event being to attract more CEGEP students without the implementation of a quota.

Given his anti-quota positions, Mr Rickard should be happy about the "Open Doors" event. If McGill can get more CEGEP graduates to apply here, the quality of those who are admitted can only rise.

Louis-Philippe Messier

Francophone Commissioner

Students' Society of McGill University

MCGILL NEEDS MORE DIVERSITY

Over this past year I have experienced an insensitive letter written by SSMU to the Black Students' Network, the posting of racist fliers by some white-power group, and now the racist and sexist valentine posters by the Tribune. All this makes me wonder: in which direction is McGill heading?

McGill is now initiating a new recruitment plan aimed at CEGEP and Francophone students. Although I think this is a positive step in the right direction, I think that this plan should also be aimed at recruiting other under-represented groups.

Jesse Rickard of Students for a Better McGill says that "McGill is trying to recruit Francophones who aren't necessarily qualified." I think that this is a dangerous assumption to make.

It seems that whenever talk about equity measures arise, "qualification" becomes an issue. Why is it that Jesse Rickard assumes that increasing under-represented students is the same as increasing "unqualified" students? This stereotypical analysis is extremely dangerous.

Based on recent events, I think diversity

is exactly what McGill needs. Diversifying McGill would bring about a "Better McGill."

Amarkai Laryea

Faculty of Law, BCL/LLB II

DIGGIN' THE PITA PIT

I am writing in response to Ben Errett's restaurant review of the Pita Pit in this past Wednesday's Daily ("Pita Pit Is, Um, the Pits.") Living in upper rez, my friends often have bad cases of late-night munchies. The Pita Pit is a wonderful addition to our choice of late-night delivery establishments.

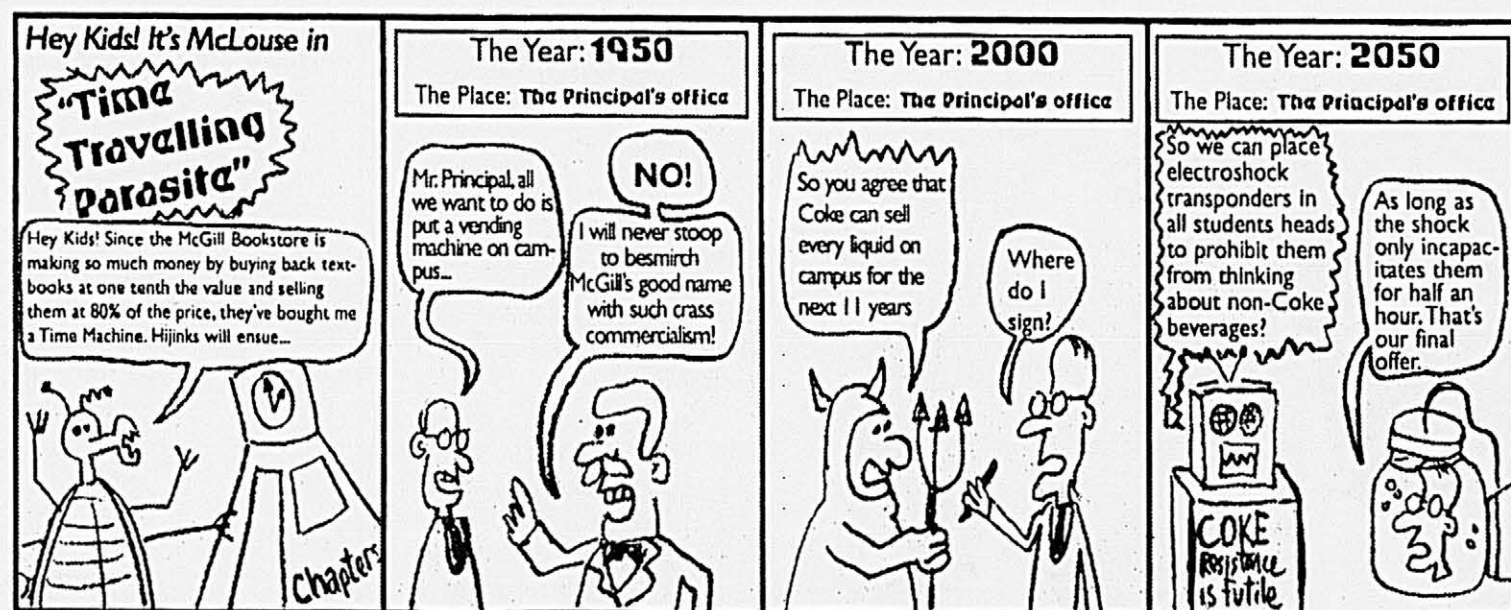
I will admit that I have never set foot in the actual restaurant on Avenue du Parc, however the service up to rez is very fast and the pitas are delicious. There are a wide variety of pitas ranging from simple cold cuts to club sandwiches to chicken Caesar. My personal favourite is the turkey club.

The best thing about the Pita Pit is that it's a lot healthier than the usual pizza and chicken wings. And it's a whole lot cheaper.

Tami Yamashita

UO Science

McLOUSE by Steve Barker



Should We Accept the Cold Beverage Agreement?

Two student leaders face off over Coke deal

The Daily offered SSMU councilors Kevin McPhee and François Tanguay-Renaud 700 words in which to express their opposing viewpoints on the CBA. Below is the response.

Fears of Corporate Intrusion Ungrounded

BY KEVIN MCPHEE

As the process of investigating an exclusive cold beverage agreement continues, it is important to clear up some of the issues that students have raised in reference to such an arrangement. These concerns include the planned increase of sales, the possibility of corporate influence within the university setting, and the concern about the morality of this particular company. In addressing these concerns I hope to fulfill my responsibility to inform students of the issues as I understand them.

While a plan for increased sales has been negotiated within the agreement, the resulting numbers are not unreasonable. These increased quotas reflect the result of Coke taking over a Pepsi market. Furthermore, negotiations include a clause in the CBA which protects McGill students from ambush marketing. Coke cannot manipulate the McGill community in order to reach their quotas.

There is reasonable concern that allowing a corporate influence into our university is a threat to our educational values. The university and the Students' Society have taken decisive steps to protect against this possibility. Coke will be able to advertise only within the current advertising structure of the university, which

includes, but is not limited to, posters, newspapers, and the student handbook. Our classrooms and libraries will remain commercial-free. Similarly, Coke will never have access to the decision-making bodies of the university.

The allegations of human-rights abuses by Coca-Cola is a serious issue which both the university and the Students' Society addressed before the decision was made to negotiate with Coke. The Financial Ethics Research Committee, a group consisting of students and research

advisors, were asked to look into these allegations and their findings concluded that Coke has no outstanding ethical violations to date.

This is an important issue which all students should decide on. It is now up to the students of McGill University to decide what direction the SSMU should follow in the upcoming months. Should students decide to enter into this agreement, they should feel secure in the fact that our Students' Society will represent us in this process and protect the rights of students at McGill.

If you have any questions concerning this process please feel free to contact your faculty association president, Kevin McPhee at 398-6802 or operations@ssmu.mcgill.ca, or Andrew Tischler at 398-6801 or pres@ssmu.mcgill.ca.

Time to Look at the Facts

BY FRANÇOIS TANGUAY-RENAUD

What does the expression "Cold Beverage Agreement" bring to mind for most McGill students? Pepsi vs. Coca-Cola, money, monopoly? The truth is that we do not know.

Why? Because McGill University, Coca-Cola Bottling Ltd., and our own SSMU have agreed to maintain confidentiality. So no debate is possible, because the SSMU has made the political choice to withhold vital information from its own constituents.

Therefore the only way to get an accurate picture of what such exclusivity deals entail is to examine the effects and contents of such deals at other universities. The concerns are many.

Daniel Vigneault, leader of UQAM's largest student association, was an observer during the negotiations for UQAM's Coke deal. He saw his university agree to Coke's request that consumption of soft drinks be increased by 130 per cent over 10 years, failing which the contract would be renewed for two years with no cost to Coca-Cola. Coke intended to reach this target by increasing the number of vending machines on campus threefold.

This is common practice according to Joey Hansen, ex-president of the student association of Simon Fraser University, where the same type of obligation based on quotas was imposed on the university. "Student bodies are not only sold as consumers, but as marketers," he said.

The students' society at SFU fought against the proposed monopoly deal and successfully had it rejected. But this didn't stop the campus bookstore from selling T-shirts bearing the Pepsi logo with "SFU" in place of "Pepsi."

The University of Manitoba saw Pepsi increase the price of its 600-millilitre bottles by 20 per cent after the university signed an exclusivity deal. Similarly, after the University of Regina officially became a Coca-Cola campus in September, 1998 – without the consent of students – vending machine prices rose and all can-dispensing machines were replaced by more expensive plastic-bottle machines.

At York University, campus cafeterias and stores saw an increase of 76 per cent in the wholesale price of bottled water after York signed a deal with Pepsi covering all cold beverages.

At Kent State University, a US campus where Coca-Cola has exclusive vending

rights, members of the university's Amnesty International chapter made a routine application to their student government for funds to bring in a human-rights speaker from the Free Nigeria Movement. "Is he going to speak negatively about Coca-Cola?" asked a student councilor. The Amnesty members replied

that the speaker would indeed have bad things to say about Coke's involvement in Nigeria (e.g. that Coke co-sponsors events organized by the repressive regime of General Sanni

Abacha). Funding for the event was denied. The list of competitive-pricing, consumer-rights, corporate-influence-on-campus, student-choice, and ethical concerns unfortunately goes on.

The SSMU executives assure us adamantly that such concerns would never materialize at McGill. But how can we trust them to protect student rights when SSMU VP Operations Kevin McPhee talks openly to the press about "human rights, blah, blah, blah..."?

If what they claim is true, why wouldn't the SSMU, McGill, and Coke push to have their dealings disclosed to the public? Why did the SSMU buy hundreds of dollars worth of advertisements to tell us not to worry? Why have they never wavered from their ultimate goal of closing a deal?

They negotiate internal agreements with the university and devise complex formulas to divide up the profits. But they do not call for public debate on the issue, even though almost every other student association across the country has expressed discontent with their universities' contracts. Instead, it took students to petition the stakeholders, to collect 1,000 signatures, and to bring forward a student-initiated referendum. Is this what it should take to initiate debate at McGill?

As Chris Ramsaroop, former president of the University of Toronto students' association, puts it: "When an institution or association cannot be open with its financial deals, it infringes on its duty to be an accountable public institution."

No doubt, McGill needs money. But the key question is: Can we put a price tag on our rights and our principles? And if so, has Coke offered the right price?

If you have any questions concerning the cold beverage agreement, please feel free to email: cbamcgill@yahoo.com.

MERELY MUSING



ZACHSKY

Less Is More

Once upon a time, more material wealth was important for a higher quality of life. And for the vast majority of the world it still is.

But for most of the 20 per cent of people who are privileged to live in developed countries, additional goods and services barely raise quality of life at all. This is due to a principal of economics called diminishing marginal utility. The argument is straightforward: when I don't have a house, an additional one is very useful, and thus brings me great joy. When I already have a house, a second one might still be useful to me, but the additional usefulness and joy I get from it pales to the usefulness of the first house. By the time I own nine houses, the 10th is really not useful at all. The same holds for cars, TVs, manicures, insurance policies, shoeshines – you name it.

The problem is that the very economists who teach diminishing marginal utility in universities and write about it in textbooks don't preach it. They still maintain that, despite our tremendous aggregate wealth, we have to continue consuming and producing at astronomical rates in order to be increasingly happy.

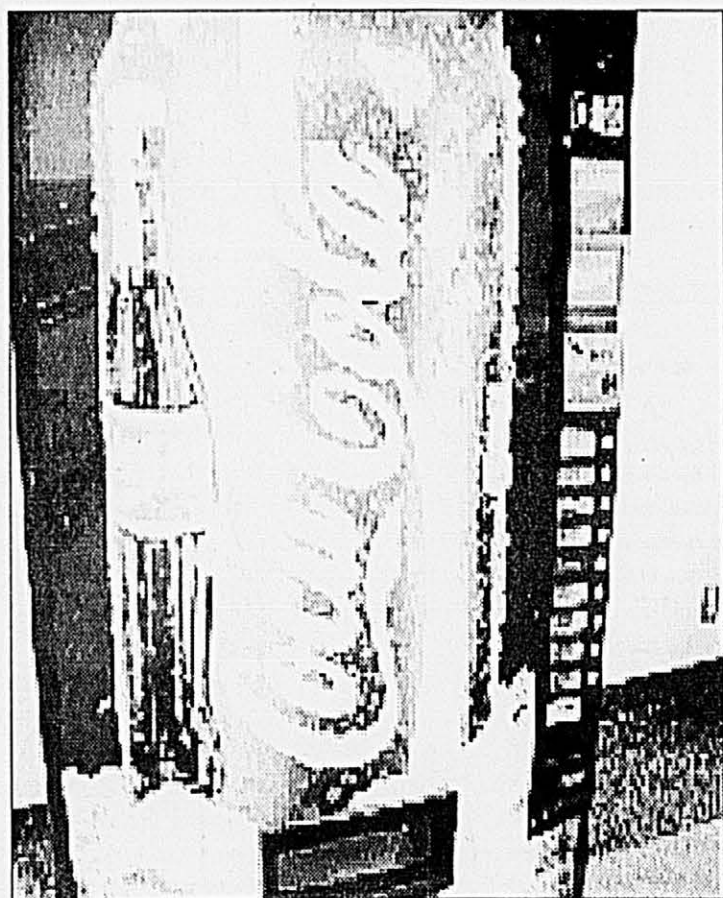
This is wrong. Why? Because the third television, the 100th CD, or the fiftieth trip to the Raptors game will bring very little happiness. When we were subsistence farmers, additional wealth eased the burden of manual labour. But now that we've gotten so collectively wealthy, money really doesn't buy happiness.

I've argued previously that it's perfectly natural for our GDP – a rough measure of collective wealth – and productivity to stagnate as we shift to service economies. Here I'm saying that it's also perfectly okay. And since it is both natural and okay, why fight it? Why call for tax cuts, trade liberalization, and deregulation of capital flows when we really don't need the extra wealth?

Don't get me wrong – I am very sensitive to and saddened by the extreme disparities in wealth in the West and the disheartening number of jobless or homeless people in Canada. But these have been caused by the blind pursuit of 3-per-cent annual GDP growth; they certainly won't be fixed by it.

Nor will the problem of the growing disparity between nations. For as the West's capacity to maintain year-over-year gains in productivity is undermined, it turns to the developing world to find cheap sources of exploitable labour to fuel Western GDP increases.

So far it's worked. But it can only last so long.



Ushering in the New Humanism

Chomsky slams US, NATO in latest book

THE NEW MILITARY HUMANISM: LESSONS FROM KOSOVO
NOAM CHOMSKY
COMMON COURAGE PRESS
\$15.95, 157 PAGES

Any semblance of world order that may have existed has been destroyed. We live today in a world where might makes right and the ruling superpowers of the West may act with impunity.

This is the central theme of Noam Chomsky's latest book, *The New Military Humanism: Lessons from Kosovo*.

Instead of contributing further to the tiresome debate of whether NATO's actions in Kosovo were morally justified, Chomsky analyzes NATO's actions in a broader political context, examining "the framework in which events proceeded on their course...and [considering] the likely implications of what took place, and of its portrayal and interpretation."

Much of *New Military Humanism* is written in the form of an exhaustively factual comparative analysis, much in the spirit of *Manufacturing Consent*. Except this time, the Western governments are the subjects of scrutiny, not the media.

Chomsky describes how the Western powers, claiming to defend the moral high ground and posing as "enlightened states," are showing an alarming degree of contempt for any existing framework of international law. These enlightened states forcefully impose their will on other countries, defending their aggression on humanitarian grounds.

The accepted model of the situation is that the Western powers, overcome by their noble concern for human rights, intervened in Kosovo to prevent further. Chomsky, however, methodically disassembles this view and demonstrates its absurdity.

First, he evaluates the reactions of NATO powers to similar stimuli, i.e. atrocities of similar scale. Seeing as the scale of human displacement and loss of life increased drastically after the start of the bombing campaign, he makes two comparisons. He compares NATO's (and the US's specifically) reaction to Serbia's aggression before the bombing to its reaction to the civil strife in Colombia. The greater degree of civilian casualties that occurred after the bombing, he compares to the Turkish government's aggression against its native Kurd population.

After contemplating the evidence, we reach the expected conclusions: that in both cases, the US hypocritically provides active support to one set of atrocities while condemning the other. The only conclusion to be drawn from this is that the US's pretense of intervening against Serbia for humanitarian reasons is false.

Further evidence of NATO duplicity exists. For example, it has been shown that many highly-ranked NATO officials had anticipated the sharp increase in atrocities against ethnic Albanians after the bombing began, yet chose to proceed with air strikes anyway. Additionally, evidence strongly suggests that negotiations for peace were

continually and deliberately sabotaged by the US and NATO before, throughout, and even after the bombing.

THE "NEW HUMANISM"

The general thesis of this book is that an analysis of last year's events in Kosovo tells us that the US and its allies have succeeded in justifying a self-interested, flagrant violation of international law by claiming humanitarian intentions. This sets a dangerous precedent whereby the main global powers are able to carry out aggression with impunity, unafraid of any adverse reaction at home.

To garner domestic support for their cause, the US and its allies need only claim that they, as the world's most advanced democratic countries, have an inherent duty to righteously protect the rights of human beings around the world, and, most importantly, that this duty takes precedence over international law.

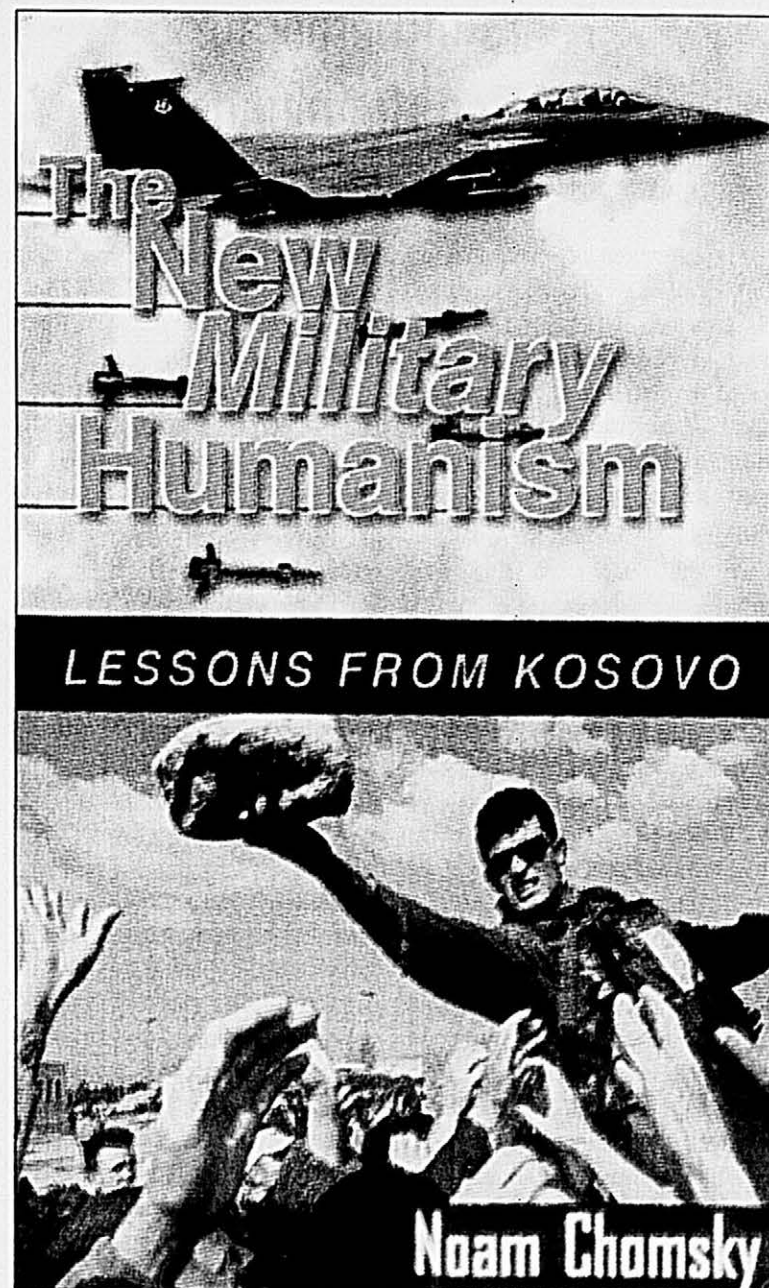
Chomsky calls this emerging doctrine the "New Humanism."

Although US and other aggression against sovereign states undertaken with the pretense of humanitarian intervention is nothing new, what is new is the blatant disregard for any framework of world order. The collapse of the Soviet Union signalled the end of any deterrent threat against the US in its military operations abroad, but it also signalled the end of any half-valid domestic pretext for initiating such military operations in the first place.

Now that the encroaching global Red menace has been extinguished, the US is scrambling to find new security threats, real or imaginary, that can evoke in the US citizenry the same level of irrational paranoia that the "evil empire" solicited. Unfortunately, the Soviet Union was so suitably suitable for this task, and the US has found the USSR quite irreplaceable in its former role as a target for rhetoric and dogma.

The worthiest new candidates thus far have included drugs (as in Panama and Colombia), Islamic terrorists (see the relentless persecution of otherwise much-ignored crackpot Osama bin Laden), and now, genocidal maniacs such as Yugoslavian president Slobodan Milosevic.

The last, however, has an additional



Noam Chomsky: according to *The New York Times*, "arguably the most important intellectual alive."

utility over the other two. If the US's professed motives are accorded credence, it can cast itself as a selfless and noble defender of human dignity around the world, whereas in a crusade against one of the other two official post-Cold War enemies, the US's motives can be seen as reasonable, yet self-interested at best – a worrisome idea to contemplate in that it presents a stronger case for unlawful military intervention, and an interesting political landmark in that the US government is no longer appealing to its citizens' paranoia for popular support, but rather to its citizens' sense of human decency.

A further advantage of the New Humanism doctrine is its flexibility. Whereas invoking the "War on Drugs" and the fanaticism of Islamic fundamentalism has as yet only found use in the Latin American and Middle Eastern theatres, the New Humanism can be applied to any geographical region.

BUT I DIGRESS...

Back to Chomsky's book. My general impression of this book was a favorable one. *New Military Humanism* is an impressive work with few weaknesses.

The major complaint I have, however,

is that it contains relatively little of Chomsky's own analysis of the relevance of the New Humanism in the upcoming global order. It seems this book is intended mainly to provide facts to those who have been unable to extract more than surface data from the mainstream media. Chomsky makes very few pronouncements of how the New Humanism will affect international affairs in the future, leaving much of the thinking up to the reader. I would have absorbed any such commentary or predictions on Chomsky's part with pleasure.

Additionally, Chomsky's trademark writing style, consisting chiefly of intensive factual bombardment tempered intermittently by his candid, biting sarcasm, leads to confusion at some points in the book. His style often makes it easy to misconstrue the true meaning of what he is trying to say – when temporarily bewildered by the facts presented, the reader can easily miss his candid sarcasm.

On the whole however, *New Military Humanism* is much easier reading than most of Chomsky's corpus. It is excellent reading, and an indispensable resource for those unsatisfied with the meagre scraps of truth the mainstream media has fed us regarding Kosovo.

- James Yap

Three Generations of Salvadorean Art

45.31.28 is a snapshot of country's most distinguished artists

BY GABE FLORES

Amid the strife of a twenty year civil war, Salvadorean art underwent a profound change which is only now manifesting itself in the introspective and dynamic work emerging from the country. An example of such art is now on display in the first exhibit of its kind in Montreal, entitled 45.31.28, assembled in part by the Consulate General of El Salvador. As the exhibit's accompanying text reads, "Their work is a vivid reflection of the post-war reality in El Salvador."

There is a marked intensity in this exhibit. Sixteen works from three of the country's most prominent artists, José Rodríguez, Walter Iraheta, and Orlando Cuadra are presented together in a less than suitable hall. They call attention to themselves by the contrasting hues of orange and earthen brown on otherwise stark white walls. However, this draws attention to not only the use of acrylic paint in these works, but the inscription of words, passages from poems, and thought-provoking phrases that question the values of a war-ravaged society.

The main floor featured six pieces by

José Rodríguez. Most are untitled and have inscriptions in Spanish, including "miles de personas solo ven hasta la nariz, que lastima" (Thousands of people don't look past their noses, what a shame). Rodríguez, the youngest artist featured at age 28, makes excellent use of blending red hues with darker, more sullen browns, punctuated by the use of text.

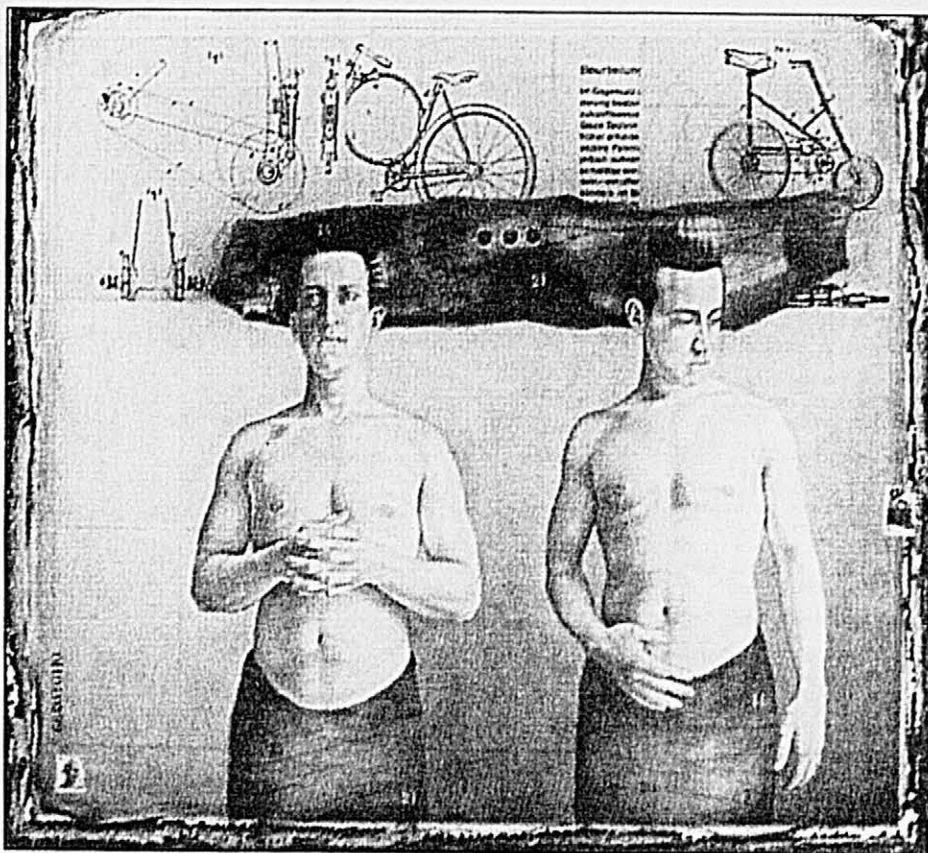
In another untitled work, Rodríguez uses drab olive colors, much like those seen on a soldier's fatigues, but what is most important to note is not just the painting, but the inscription and verses of poem he inscribes in his work. The text offers insight into the motivations behind the work and expands the potential of using only acrylic paints. For example, Rodríguez writes, "el interes particular esta antes al interes general." (An individual's interest is before society's interest). Drawings within the painting, many of which go unnoticed on first glance, reveal themselves, giving the illusion of three dimensions on the two dimensional plane of the canvas.

Iraheta's work involves the use of old photographs and sketches of an old woman, perhaps reflective of the strong matriarchal roots that anchored the coun-

try during the war.

Entitled "Memoria Standard/Recuerdo para una amiga." Iraheta's deeply symbolic work presents the true anguish of the time while not forgetting the hope that remained with people even in the war's darkest moments. Puzzling in his presentation was the use of sharp lines, geometric angles, and circles on a work that doesn't call for such interplay. Nonetheless, Iraheta used the lines in a creative fashion in "Manipulación de un Sueño," drawn from a marionette's paddle held by an old woman, in a direct representation of many people's desire to manipulate their dreams and maintain control in what was otherwise an uncontrollable situation during the war.

Orlando Cuadra, the most senior artist, educated at both Strasbourg and the Sir John Cass School of London, uses a mixed technique in his five pieces on exhibit. A figure, created from the use of a cool blue tone breaks much of the warm colours throughout the exhibit. One of his more interesting works, "El Poeta en su Delirio de Luciérnagas Doradas", was created on a rectangular canvas. It features a piece of flat wood mounted on the canvas along with a piece of twine, perhaps made to represent a fuse pointing towards the poet's finite inspiration. "Solstice," the final Cuadra work, is perhaps the most elegant, pointing out the importance of the sun in the rural life of the campesinos that suffered at the hands of the army

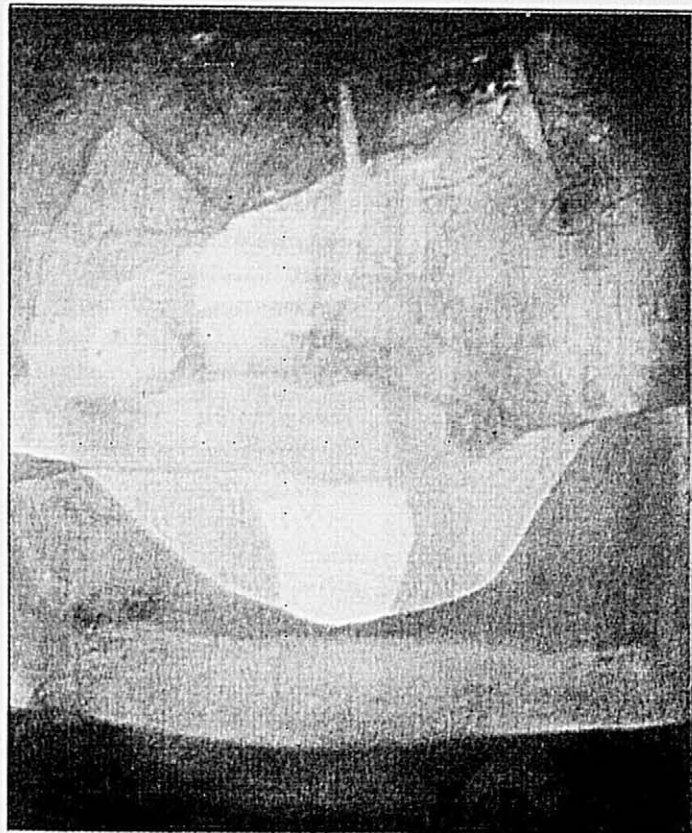


Walter Iraheta's geometric and organic juxtaposition

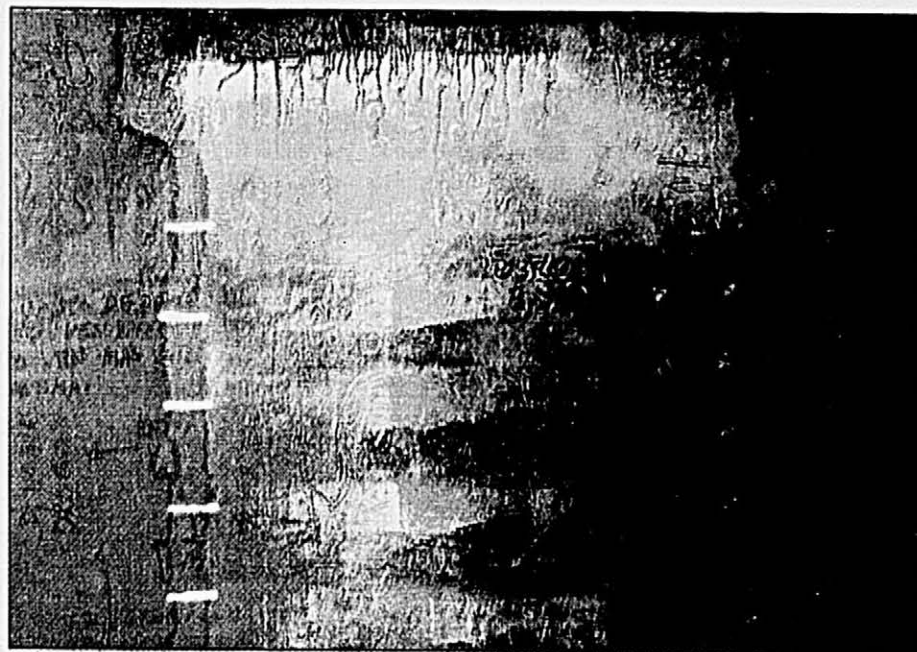
during much of the civil war campaign.

Each bringing a distinct temporal element to the exhibit, the three artists share the same experience, yet reach unique conclusions as to its presentation. Once more, the youthful element in this exhibit highlights the creativity that has long been stifled by the war and only now is receiving exposure outside of El Salvador.

Salvadorean Contemporary Art is now on display until the 26th of February at the Chapelle Historique de Bon-Pasteur located at 100 Sherbrooke St. East. Call 872-5338 for information and hours.



One of Orlando Cuadra's works on display at Bon-Pasteur



José Rodríguez's Untitled (1999)

New CRTC Rules Welcomed By Campus Radio

BY CHRIS BODNAR

OTTAWA (CUP) - New rules governing campus and community radio stations in Canada are receiving positive reviews by those working within the industry.

After more than two years of consultation and review, the Canadian Radio-television Telecommunications Commission (CRTC) released updated rules last week that cover the country's 93 community-based broadcasters.

While the announcement didn't hold any surprises, it did reveal some of the most

significant decisions for the development of campus and community radio in 25 years.

One of the most significant changes was the creation of a new developmental license for new stations.

"This decision sets the next wave for smaller universities and communities to start their own stations," said Barry Rueger, manager of CKCU radio at Carleton University in Ottawa and consultant with Bagatelle Communications.

The decision will allow for low-wattage three-year licenses to start-up stations. Rueger says this will produce a large

increase in the number of stations in small communities. He estimates stations will be able to start up with a \$10,000 cost, as opposed to a \$45,000 cost for regular community stations.

Other changes to the broadcasting rules include an increase from 30 to 35 per cent requirement of Canadian content and a redefinition of different music types.

The CRTC sees the changes to campus and community radio as a positive step for the development of smaller community-based radio stations, while keeping in line with continued deregulation of

commercial aspects of broadcasting and increasing regulation of programming content.

As part of the new rules, the Commission also rejected turntablism as a form of Canadian content. Some stations had requested that Canadian turntablists - the name used for people who scratch and spin records in elaborate forms - be recognised as performers in order to count their shows as Canadian content.

"Basically this is an updated policy that reflects the development that has happened in campus and community radio," said

Fiona York, president of the National Campus and Community Radio Association. "Our overall comment is that it is very positive."

Although York says the stricter guidelines on Canadian content and the rejection of turntablists as performers may restrict experimentation with new and emerging music genres, she is nonetheless pleased with the new rules.

"It's an extremely positive step forward," he said. "It's really the development of grassroots radio."

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Studio XX presents its 3rd edition of the Maid in
Cyberspace Web Art Festival (les HTMLles)

BY SARAH COHEN

Take your mouse and click on Carnage. You can choose between Miam, Alice or Eros. Let us try Alice. This is the story of Alice and The Apple. Alice works in a butcher's shop. She is the best employee and Dimitri likes her. Obviously, her colleague is incredibly jealous. Click on colleague: you have photographs of her preparing a devil mixture for Alice. Move the mouse to the mixture icon, you discover the ignoble composition.

Here is a small piece of the work of Eva Quintas and Mitsiko Miller, two Montreal artists who have joined eight other female computer artists in presenting their web art work in the lobby of the Cinematheque Quebecoise. The exhibit is part of the Maid in Cyberspace Web Festival, organized by Studio XX.

Founded in 1995, Studio XX is a "dynamic group of women striving to make positive and creative interventions in the field of digital media technologies." In simpler words, they try to reconcile women and technology, which for a long time have been seen as antithetical. Historically, the Internet is rooted in military and academic institutions, which are not considered very feminine. Women artists thus intended to enter this male territory by inserting feminism into cyberspace. They seem highly determined, the vocabulary they use being a good illustration. Indeed, they want to interrupt the flow of masculine codes by boldly declaring their intention to bastardize, hybridize, provoke, and infect the male order of things by politicizing the environment of the net.

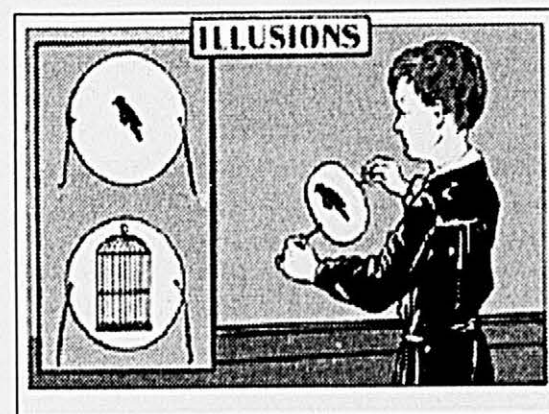
Under these tough words, the project makes sense: these women from all parts of Canada, from Australia, New York, and Eastern Europe have gathered to use the crazy world of the

Internet as a political means. They can express their feelings and create their work through a universal medium that many people consult easily and freely.

However, questions arise after having spent hours surfing the web at the exhibit. Visitors are glued to the computer, and waiting for a page to load can be frustrating. There is little interaction on this inter-

net for you. The variety of links on the site make it easy to get lost.

At the same time, it is amazing to be in the strange atmosphere of the Cinematheque, illuminated by the cold blue of the screen. In this technological background, visitors can enjoy the works. One of Isabelle Hayeur's works is entitled Si/Jamais. It is a landscape undergoing all the mutations that technology can exercise on it, and the power is in the hands of the visitor through an inanimate mouse. Machinate is another work from Laiwan where the trick is to click on different parts of a body. If you lead the arrow toward



active medium. The web is supposed to be the ultimate tool of our new millennium and the age of communication. But this exhibition makes visitors feel alone.

It is impossible to sit with a friend and enjoy the exhibition as you enjoy a museum, talking about what you think and

one of the red and pulpy mouths, you will experience the pleasure of a virtual kiss.

This exhibition is actually a game, through which a new form of feminist activism can be built. The artists tackle a broad range of important and problematic subjects from lesbianism to cannibalism and from love to the maiden name dilemma. The web pages are full of philosophy, reflections and humour but violence and anger too. You can now create incredible vision and images in merely a screen, but perhaps Maid in Cyberspace does not sufficiently explore the potential of computers.

The meaning of cyberart is intriguing. Why is a virtual exhibition advantageous, with such an impersonal way of visiting? Maybe this is the future of art. One would hope that people do not lose interest in moving themselves to visit a gallery.



Maid in cyberspace will last until February 6th. The multimedia installation presented in the lobby of the Cinematheque compliments the selection of web art pieces. Conferences will be held for the length of the festival.

Call for Submissions

Women's Special Issue

March 6

Deadline for submissions - February 28

E-mail your ideas to mcgilldaily@hotmail.com or talk to Jaime at the Daily office in Shatner B-10.

THE MCGILL DAILY

Neurotic, Poppy, and Fun

Star-Spangled banter lights up Players' Theatre

BY RACHEL HORTON

Boy meets girl. Girl is repulsed by boy. Girl likes boy's best friend. Set amidst the turmoil of mid-sixties America, Players' Theatre's latest production of Neil Simon's *The Star-Spangled Girl* delights the audience.

And it is hilarious. Andy Hobart is editor of *Fallout* magazine, "A Remedy For A Sick Society". Norman Cornell is Andy's brilliant, yet frighteningly unstable writer and best friend. When Sophie Rauschmeyer, ultra-nationalist and former Olympic swimmer moves into Andy's building, all hell breaks loose. Norman becomes obsessed with the girl who has the "perfect ear lobes" and can no longer write for *Fallout*. As Andy desperately tries to pull his magazine and life together, he realizes he can no longer rely on hard-edged rationalism and must succumb to the romantic idealism of those around him. The story is endearing, but the relevance of a 1960's love story to a brink-of-the-21st-century McGill student is a bit of a mystery.

The weight of the production is distributed evenly between the show's three actors who play well off each other to create moments of real tension and excitement. Laura Quinn is excellent as Sophie Rauschmeyer, the southern belle who always gets her way. James Spearing as Norman Cornell perfectly portrays the

eccentric psycho stalker. When Norman rushes in to declare that he has accidentally flushed Sophie's cat down the toilet, the actors' reactions are delightfully convincing. Richie Gasee is also excellent as the high-strung editor with a biting sense of humour - you'll lose track of how many different and amusing ways Gasee's character answers the phone in order to avoid talking to the man to whom he owes money.

The set certainly compliments the energized and ridiculous action on stage. The apartment of Andy Hobart is brought to life through cluttered bulletin boards, decrepit bay windows and couches covered in grandma-esque knitted throws. The entrance to the apartment, which is strategically and effectively placed at the edge of the stage, draws us into the frenzied entrances and exits of the neurotic characters. Lighting changes emphasize the surreal aspects of the script - Norman's daydreams, Sophie's soliloquy, and Andy and Norman's prelude to a fight, undeniably reminiscent of Neo and Morpheus' fight scene in *The Matrix*. Popular sixties music is effectively used to draw us into the past, although there are moments when the music plays too long and the stage is in darkness which suggests the intermission, as opposed to the passage of time.

Jennifer Sussman has skillfully



The cast and some other people.

directed *The Star-Spangled Girl*. The actor's movements are well motivated and the stage space is fully explored. The script is kept fresh through creative blocking and well-executed timing - actors enter through the window, have plate-smashing fights in the kitchen and

become buried under vacuums, which adds to the entertaining chaos.

You won't get an enlightened sense of the universe from *The Star-Spangled Girl*, but what once you get caught up in the pure fun of it all, you won't regret you went.

Star-Spangled Girl runs at Player's Theatre from February 8-12. Tickets are 5\$ for students and 8\$ for adults. Show starts at 8. For reservations call 398-6813.

Death and Degeneration

I found my penis in the ocean

BY OMAR LALAMI

Panic Bodies is a six part experimental film that, on the surface, appears to be a film about a man's journey through AIDS and death. But it is also about something else.

The first part involves a man who describes the voyage of his flesh from life to degeneration after being diagnosed with AIDS. The second part explores sex and reproduction. It includes images of a man pretending to give birth to a doll and then that same man losing his penis and going to the ocean to find it. Until now, the film is about our attachment to flesh, how the attachment becomes real when we are dying. The director is saying nothing new here.

After bombarding the audience with flesh, both dying and living, the third part begins. It is clever in timing. The director swiftly shifts his focus towards the mind and life after death. In doing this, he creates a balance in his film



where death is now a struggle of the mind and not just the body. He shines a light upon how the mind deals with detachment during death and how its solution is to actually focus on the light (the white light—literally) instead of

focusing on the body. This part of the film is pivotal. In this part, the author of a letter almost triumphs intellectually over death by witnessing his mind as his body dies, but he only does this briefly. He cannot forget his flesh.

The rest of film is about memories. The director takes us back to the beginning of the film, but we now have a greater knowledge of death and the mind. Thus, we have the academic tools to see why the fleshy beginning makes sense. The fourth part is too personal. It shows a man and a woman dressing and undressing. The director is perhaps trying to illustrate that he is more body than mind. He colours this illustration in the fifth part, although it is filmed in black and white. An aging woman is touching herself, contrasted by idyllic images of youth. She is only, but not merely, a being of flesh.

The last part is about more memories, and how they fade away into death. Like the entire film, this part is a series of clips that pass from earthly memories and enter into death. In the end, the director fully reconciles the body and the mind; both the body and the mind die, but the soul moves on.

Mike Hoolboom's sequence of mon-

tages is brilliant. He starts with flesh. He moves to mind. Then he moves back to flesh. He ends as he forgets flesh and mind, and moves straight to the soul.

Why does he move to flesh so much? The answer lies in what this film is all about. It is not only about AIDS and death. The director uses the latter two as media to explain how dependant on sexuality human beings really are.

The degree to which we worship our flesh is only realized once one is faced with death, especially death through AIDS, because the mind is punished as it is forced to witness the body's degeneration. Although pleasure is experienced in the mind, the director wants us to see that the connection between flesh and mind is dominated by the flesh. In *Panic Bodies*, Mike Hoolboom wants us to believe that the hardest part of dying is to part with the flesh.

Panic Bodies plays from February 4th to the 17th at Ex-Centris

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Catherine Bradley
Répétitrice:
Annick Brisson
sound design by:
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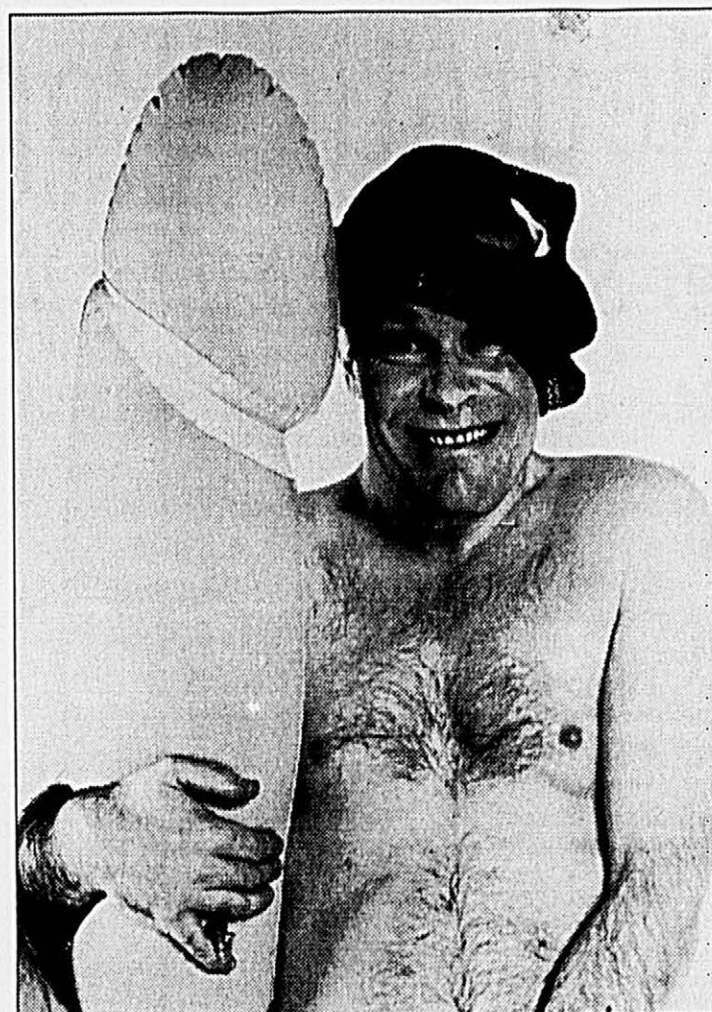
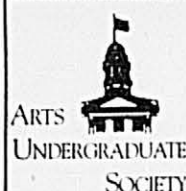
We will be collecting food door-to-door throughout
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What else?

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Whichever floor collects the most food
will win free beer and pizza!

To volunteer, please call 398-1993



Pissing Dog Promotes Poetry, Performance

BY JEAN EDELSTEIN

No doubt someone chose to bind Norman Nawrocki's *No Masters! No Gods! Dare to Dream* in fluorescent hues in order to assure potential perusers of its eccentric content. However, despite hot pink packaging that projects an aura of rebellion and nonconformity, *No Masters* contains original, thought-provoking and surprising poetry that should appeal not just to connoisseurs of edgy literature but to a more mainstream audience as well.

Nawrocki is a multi-tasking artist best known for his one-man cabaret shows that he has performed at venues across North America. Using humour to address serious issues including violence against women, date rape and homophobia. Additionally, his band, Rhythm Activism, has had 39 independent releases and has toured extensively. *No Masters! No Gods!* is his third book.

No Masters! No Gods! is comprised of an eclectic assortment of free verse poems and brief prose pieces. Topics range from homophobia to criticism of the Prime Minister, but the overriding message is clearly a call to some sort of social revolution. "I call it creative resistance," Nawrocki explained recently at the Second Cup on du Parc, a couple of blocks away from his home in the heart of the McGill Ghetto. "I prefer to share stories and ideas and promote critical thinking."

Indeed, many of the poems appear to be a clear call for resistance against the status quo. The most unique and intriguing poems in the anthology feature Nawrocki's fantasies of turning social hierarchy upside down. He writes for the repressed echelons of society. "If dogs could read, they'd read this," Nawrocki described. In "Suitable Squeegee Punks" he muses on the prospect of seeing successful corporate types struggle for their living like the squeegee

kids whom they condemn: "I wanna see squeegee politicians and businessmen/ the ones who force people to beg and scrounge in the streets / so they and their friends can live / carefree, smug and secure behind their / cutbacks and lay-offs, / I wanna see them shiver in the rain and feel like a piece of shit..." Similarly, in "I Want To Make a Citizen's Arrest" he writes of the potential of arresting the Prime Minister and charging him with various crimes committed under the guise of politics. "Hacker" suggests that bored computer hackers use their skills to break into and positively alter government, greedy corporations and conservative establishments. "HACKERS OF THE WORLD-LIKE UNITE! / In glorious cyber-revolution!" he prompts.

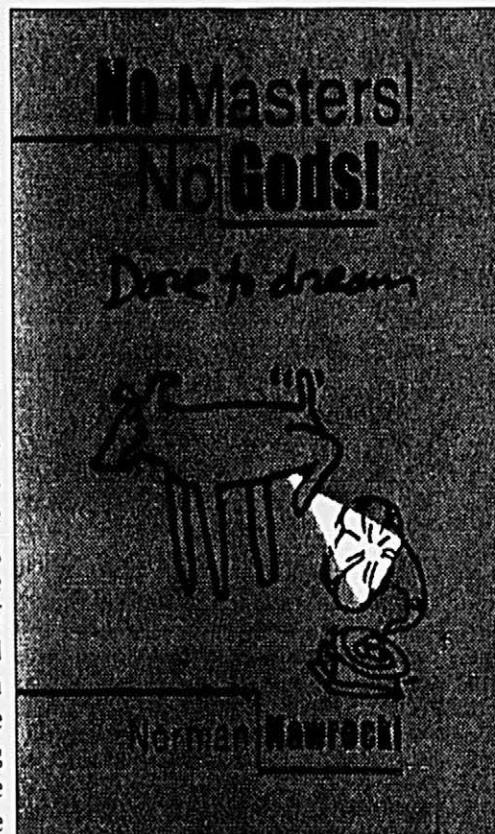
Montreal residents will frequently recognize their city within *No Masters!*, although it is not always painted in the most glorious hues. "Montreal, You've Got No Heart, No Art" concludes the anthology with an exhaustive descrip-

tion of the more depressing aspects of the city, from "...bars pumping beer into the veins / of the vain on the Main" to "streetwalkers pushed up and robbed against your walls." "Wherever you live, there's things that you're going to find troublesome..." Nawrocki says, but he emphasizes his genuine affection for the city in which he has lived for the past eighteen years. Hesitant to go so far as to describe himself as a rabble rouser, he maintains the validity of his work as a form of peaceful, yet effective, protest. "This is all based on the real world...I'm giving voice to a lot of discontent that's alive out there," he said.

Nawrocki's voice is strong, clear, and generously studded with humour. His topics are serious and grim but he tackles them with humor in mind, making them less intimidating and more comprehensible for the casual reader. His poetry is eminently accessible: not excessively crafted, but with definite structure and flow. It's much more than the prose-with-carriage-returns that some writers try to pass off as poetry. Colourful language, careful syntax and occasional, well-placed rhyme make some of the poetry almost lyrical-but Nawrocki also doesn't hesitate to use brutal and garish language when it is appropriate.

No Masters! No Gods! is undoubtedly a departure from mainstream literature, but it is not so extreme as to lack literary merit. Open-minded poetry-lovers should definitely check it out, while individuals weary of reading poetry due to vaguely traumatic high school English class experiences should reconsider their literary prejudices and sample Nawrocki's work.

Norman Nawrocki will be giving a free reading/performance to launch *No Masters! No Gods!* on Tuesday, February 8th at La Librairie Alternative, 2035 boul St-Laurent. Admission is free.



CONCERT REVIEW

At Peace, At Last



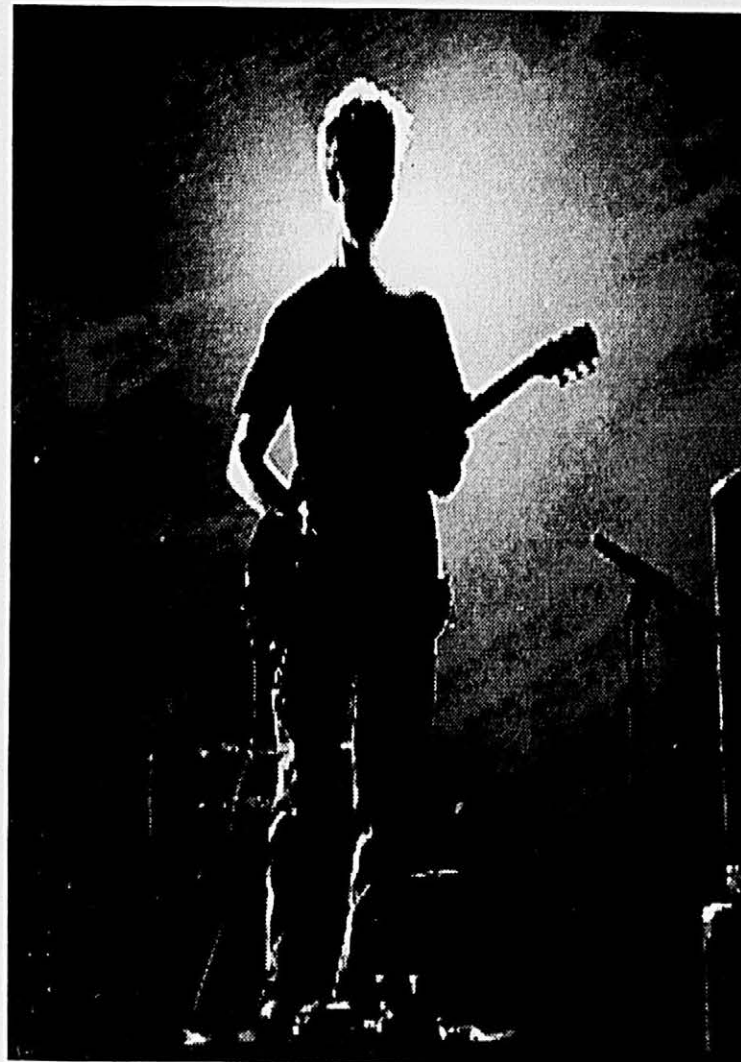
Our Lady Peace vocalist Raine Maida chokes on a mic at Wednesday's concert
BY GABE FLORES

crowd into gear with a powerful if not ragged rendition of "One Man Arm."

Throughout OLP's set, anchored mainly by a solid drumming performance by Jeremy Taggart, the group's onstage experience became evident. Backed by keyboardist and rhythm guitarist Jamie Edwards, the other four members controlled the audience by playing a combination of standards (Coutt's familiar bassline from "Naveed" punctuated the middle of the set) and teenage ballads such as "Thief," off their latest album.

The band's penchant for cover songs became evident when OLP interpreted Massive Attack's "Teardrop" (off the *Mezzanine* album) — no easy feat considering that Massive Attack has always been extremely popular in Montreal. Maida's rendition of the song came off flawlessly, even segueing into a jaunt through the crowd.

"Now that's what music is supposed to be like," Maida pronounced to the crowd after returning to the stage to finish what was in retrospect a surprisingly tight evening in the otherwise unforgiving vastness of the Molson Centre. But then again, after playing hundreds of shows in the past five years, it's just another gig.

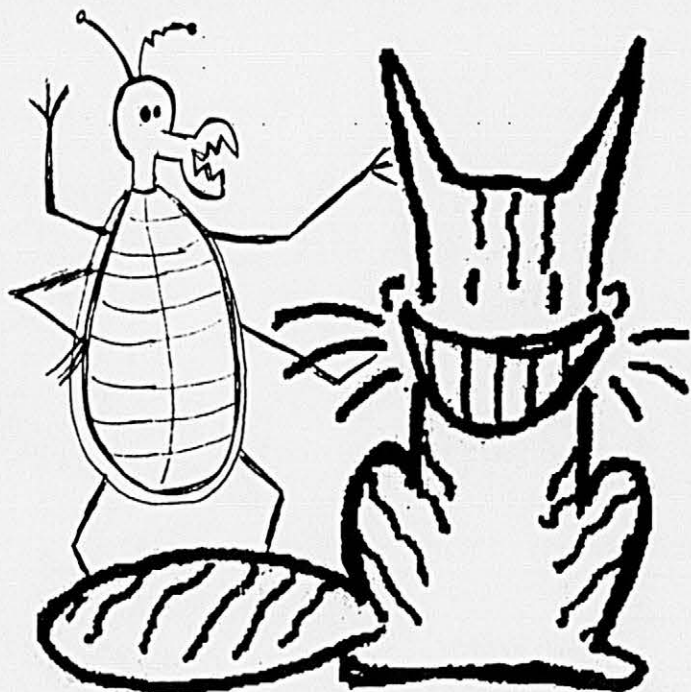


Jamie Edwards on rhythm guitar

Last Wednesday night, Our Lady Peace rolled into the cavernous Molson Amphitheatre on their *The World's a Blister* tour. Remarkable, considering that only five years ago they played the cozy confines of the Spectrum on their *Naveed* tour. What the Molson Amphitheatre lacked in coziness, it made up for in size to accommodate the droves of fans that filled the floor and most of the lower two tiers of the arena.

Equally remarkable was the massive stage set up that the band travels with. Four spotlights suspended over the crowd bathed vocalist Raine Maida and his cohorts with various tones of blues, reds, and blinding white light during the nearly 2 hour set. The band stumbled through the opening numbers, mainly due to a temperamental sound system that bounced Raine's vocals from the left to right sides. However, by the fourth song, the light engineer finally woke up and started to use an immense rig that never seemed to get used to its potential. Regardless, OLP kicked the

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THE MCGILL DAILY



McGill University

Dean Of Dentistry

The present term of Professor James Lund as Dean of the Faculty of Dentistry will end on 31 May 2000, and an Advisory Committee has been struck with respect to the renewal of Professor Lund's term or the selection of a new dean.

In order to assist in its deliberations, the Advisory Committee would welcome any comments by members of the McGill community with respect to the renewal of Professor Lund's appointment.

All comments will be treated with the strictest confidence by the Committee, and they should be forwarded as soon as possible and preferably no later than 3 March 2000 to:

Dr. Luc Vinet, Vice-Principal (Academic)
McGill University
845 Sherbrooke Street West
Montreal, QC H3A 2T5

Atwood Challenges U of T President

By NICOLA LUKSIC

TORONTO (CUP) - Internationally renowned writer and poet Margaret Atwood has pulled out her pen to chastise Robert Prichard, president of the University of Toronto, for labour practices that could be seen as "a prelude to some new form of thuggish, exploitative wage-slavery."

In the open letter to Prichard, dated January 27, Atwood urged the University administration to recognize the importance and talent of U of T's teaching assistants and to play fair in the contract negotiations.

"Disregard those on your Board who may have advocated grinding these intelligent young people underfoot like plague rats because they belong to a union," advised Atwood, who graduated from U of T's Victoria

College in 1961. She signed off "Yours in shock, horror and dismay."

The letter helped bolster the spirits of union negotiators who received a copy of the letter via e-mail during a break in the talks.

"It was a great boost for us," said Hayssam Hulus, president of Local 3902 of the Canadian Union of Public Employees, the union that represents TAs on campus. "She's a very decent human being looking out for the betterment of this institution. She took a stand, the right stand."

Atwood's assistant Sarah Cooper agrees that the state of the University is of great importance to the world class author, who has twice received the Governor General's award and has work published in 30 different languages.

"She cares about the University and doesn't want to see its reputation tarnished by this situation," said Cooper, referring to the University administration's approach

to reaching a fair agreement with the TAs.

The University has used Atwood's name and image in its fundraising and public relations campaigns. Her face was one of the first to appear in U of T's Great Minds campaign launched in 1997.

"I think Margaret understands that well known figures in the community can provide rallying points," said Cooper. "Bless her, she often cheers for the underdog."

The letter indicates that Atwood will withdraw her support from the University until steps are taken to treat its employees fairly.

Graduate Student Union President Paul Tsang says Atwood's name carries significant influence.

Outgoing U of T president Prichard, who has referred to Atwood as one of the greatest novelists of the 20th-century, dismisses her position as "misinformed."

"I don't believe that she can be consid-

ered as an expert on collective bargaining," said Prichard, who has already sent Atwood a letter in response. "I'll leave it for others to judge her views on collective bargaining."

As an Atwood fan, Prichard - who steps down from his post as president this coming June - plans to hold onto the signed letter.

Director of Public Relations Sue Bloch-Neveite, who is greatly appreciative of Atwood's support in U of T campaigns, says the letter is a sound example of what the University community can produce.

"It is a thoughtful, articulate, and passionate statement that is representative of the U of T community's make-up," said Bloch-Neveite, adding that she doesn't think it will have a negative impact on the University's reputation.

Prichard has been swamped with high-profile letters since the TAs launched their legal strike January 7. The president of the



Margaret Atwood

Canadian Auto Workers' union Buzz Hargrove and Yale TAs have also written

...endnotes

FLASH: ALBERTA NDP NEAR-DEATH

Pam Barrett, the leader of Alberta's New Democratic Party, quit her position in the party and resigned her seat last Wednesday.

Barrett cited a near-death experience in a dentist's chair as being the catalyst for the change. She had an allergic reaction to a local anesthetic and couldn't breathe. This

prompted an out-of-body experience. She was then rushed to hospital where she had a second near-death experience.

After enduring this Barrett said that she needed to "find another path." When asked what she saw in the near-death experience, Barrett replied, "It was fine. I've lost my fear of death."

That can only be a good thing because

after such an admission, willing or not, her political career was more than just "near" death. -Tyler Hargreaves

CAN'T FOOL ME

In the penultimate fit of genetically modified irony Monsanto Inc., world leader in the production of GM foods and die-

hard advocate of their safety, revealed that they won't serve GM products to their employees. Indeed, the cafeteria in Monsanto's UK headquarters at High Wycombe is GM-free.

Why? According to Monsanto HQ's caterer, "the GM foods have been pulled from the firm's staff canteen in response to widespread fears in Britain about the health and safety implications of the controversial technology." But Monsanto says GM foods are safe, so...

If the company's own employees won't eat the stuff then Canada, the US, the four other GM-supporting countries, and Monsanto itself should at least consider labelling it so that we ordinary citizens don't have to. After all, Monsanto can't sell us its cake and not eat it too. -Zachsky

THANK YOU ABBA

Some of us at the McGill Daily would like to commend everyone's favourite Scandinavian quartet for their recent decision. A US-British consortium recently offered Anni, Bjorn, Benny, and Agnetha \$1 billion to embark on a 100-show world tour. Deciding it simply wasn't for them, the group members turn down the super-lucrative offer. Since the band's split in 1983, they have refused to reunite, claiming that this fact actually enhances the novelty of the group. It is in this respect that some of us would like to thank ABBA for sparing us all a world of pain. Thank you ABBA. -Tal Pinchevsky



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